



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

explanation¹⁰ of the so-called inflected infinitive in Portuguese.

It is my purpose in this article to call attention to two examples in Provençal which seem to me to be true imperfect subjunctives, both in form and function. They are found in one of the earliest troubadours, Marcabru, and present a remarkable likeness to the Italian examples cited by Gamillscheg. The first is found at the beginning of song 15 in the latest edition¹¹ of Marcabru and reads as follows:

Cortesamen vuoill comenssar
Un vers si es qui l'escoutar.

The variants are numerous,¹² but all show the form in *-ar*. Dejeanne reads: *si es qui escout' ar*, which seems to me a counsel of desperation. In reality, the adverb *ar*, *er*, is almost invariably placed at the beginning of the clause, before the verb, and I have been unable to find a single example where it is found at the end.¹³ Its essentially unemphatic character would prohibit its being used as the rime-word in a verse. Nor do I see how the syntax permits the form to be explained as an infinitive. On the other hand, this *escoutar* corresponds perfectly in form to a Latin *auscultaret* and in function¹⁴ resembles quite closely the example from Folcacchiero de' Folcacchieri¹⁵ quoted by Gamillscheg:

Dolce madonna, poi ch'eo mi moragio
Non troverai chi si bene a te servire.

The second example is found in Marcabru, 32, 40.

Lo cors m'esglaià,
Ja non o celerai,
Amors veraia
Trobar greu fina sai,
Qu'en lieis non aia
C'a falsadat retrai.

¹⁰ *Op. cit.*, p. 278.

¹¹ *Poésies complètes du troubadour Marcabru*, p. p. J. M. L. Dejeanne, Toulouse, 1909.

¹² Mss. C.: *sil es qui escotar*; G.: *si es qui coutar*; R.: *si es qi les cotar*.

¹³ The longer forms, *ara*, *era*, do occasionally stand at the end of the clause, at least in prose; see Appel, *Chrestomathie*, p. 192, 23.

¹⁴ Potential in a relative clause of characteristic.

¹⁵ Monaci, *Crestomazia*, No. 40, 38.

In my opinion C has the correct reading¹⁶ in the third line (*qu'amor veraia*), and I would correct Dejeanne's translation thus: "J'ai le coeur plein d'effroi et je ne le cacherai pas, car je trouverais difficilement un amour vrai et fin, sans qu'il y ait en lui (en cet amour) quelque chose se rapportant à fausseté." Adopting this interpretation, we have here an example of the imperfect subjunctive (<Lat. **troparem* or *turbarem*) in a conditional function, almost exactly similar to its use in classical Latin. I do not see how it is possible to consider this form *trobar* an infinitive, and the interpretations proposed by Dejeanne (*trob'ar*) and Jeanroy (*trob ar*) are faulty in that they put one of the main accents of the line on the word *ar*, which is usually an unemphatic proclitic.

Such isolated survivals in early texts are by no means unexampled. The rare instances of the form derived from the Latin pluperfect indicative in the oldest French texts present a close parallel. It is quite possible that a more careful scrutiny of the mss. of the earlier troubadours would reveal other examples of this form, which have been overlooked or changed by scribes or modern editors. As the variants in the Marcabru mss. show, it must have perplexed the copyists considerably.

WILLIAM PIERCE SHEPARD.

Hamilton College.

INTRUSIVE NASALS IN ENGLISH

A few years ago the present writer directed attention to some instances of intrusive nasals in contemporary speech, American and English, and suggested that in the greater part of these instances associative interference was responsible for the added consonants.¹ The bearing of the material presented on the much discussed topic of Middle English added *n*, for

¹ Variants: C. *Quamor ueraya Trobar greu fina essai*; R. *Trobar greu fina say*; I. *Troba argreu f. a.*

¹ *Englische Studien*, XLV (1912).

which many varying explanations have been offered,² was also treated. Some further instances, heterogeneous in character, of infixed *n*, noted since the article cited was printed but reinforcing, it is believed, the position taken there, are these:

Anthens, Athens. "The city of Anthens."

Used persistently by a pupil in a secondary school. The inserted *n* might have been carried over from the second syllable; but, in this pupil's usage, there seemed to be confusion of the name with the word *anthem*.

ballant, ballad, a Scotch form. "A beuk of old ballants as yellow as the cowlips." J. Wilson, *Noctes Ambrosianae* (1825), Works, I, 2. Cited in *N. E. D.* See also the ballad *Geordie's Wife* (Child, 209, Text C).

'Gar print me ballants weel,' she said,
'Gar print me ballants many,
Gar print me ballants weel,' she said,
'That I am a worthy ladie.'

The intrusive *n* in *ballant* probably arises from association with the common *-ant*, *-ent* suffixes of nouns and adjectives, as in *talent, element, gallant, pedant, peasant, current*.

cementary, cemetery. "I made a trip to the cementary." Same usage as *Athens*. The added consonant is due to *momentary, commentary, sedentary*, etc.

comontie, comedy. "Is not a comontie a Christmas gambold?" Sly's word in Shakespeare's *Taming of the Shrew*, Ind. ii, 140. A mongrel form arising from the fusing with *comedy* of *common*.

daintive, dative. "The daintive case." Used by a pupil in a secondary school; not a nonce-formation, but spoken under the impression that it was the proper form.

The speaker was influenced by the words *dainty, plaintive*, etc.

denont, denote. "The place 'from which' is denonted in Latin by the ablative." Same usage as *daintive*.

incindent, incident. "That was an interesting incindent." Same usage as *daintive*. This form has the added *n* of unaccented middle syllables earliest to receive attention.

marcantant, merchant. "A marcantant or a pedant." Shakespeare's *Taming of the Shrew*, IV, ii, 63. From Italian *mercantante* and *merchant* (*marchant*).

rumfle, to ruffle, rumple. See Wright's *English Dialect Dictionary*. A crossing of *ruffle* and *rumple*.

sumple, supple, pliant. "Her skin is as sumple as a Duchess's." Hardy, *Tess* (1891). Wright. From *supple* influenced by *limber* or *pliant*.

trinkling, trickling. Form used invariably in a version repeated in Nebraska of the Old-World ballad "Lord Lovel." Obviously a crossing of *trickling* and *twinkling*.

He ordered her grave to be opened wide,
Her shroud to be folded down,
And there he kissed her pale cold cheeks
Till the tears came trinkling down.

Trinkling has been heard also in children's usage in the phrase "trinkling tears."

Among nonce-formations showing intrusive *n* were noted *dinky* for *dickey*, said under the influence of the slang epithet "dinky" used just before, *shenkel* for *shekel*, and *coumplet* spoken for *couplet*.

To Professor Jespersen's instances of names with unstable medial *n*, as *Robinson, Robison, Edmundstone, Edmiston, Hutchinson, Hutchison*, and the like,³ giving rise, he suggests, to analogous unstable medial *n* (afterward becoming permanent) in *nightingale, messenger*, etc., may be added the name *Higginson*, or *Higgeson*, of the American colonist:

"At this meeting information was given by Mr. Nowell by letters ffrom Izake Johnson,

²See especially O. Jespersen *Englische Studien*, XXXI (1902), also *Modern English Grammar*, I (1910); H. Logeman, *Englische Studien*, XXXIV (1904); Otto Ritter, *Archiv*, CXIII (1904); Karl Luick, *ibid.*, CXIV (1905).

³*Modern English Grammar*, I, p. 35.

that one Mr. Higgeson of Lester, an able minister" . . . "and if Mr. Higgeson may conveniently be had to goe this present voiage."⁴

"Mr. Francis Higgeson & Mr. Samuel Ske-ton intended ministers of the plantation", etc.⁵

The word *flounder* has been explained as a nasalized form of the Dutch *flodderen*, through the influence of *flounce*, or of *flounder*, the fish.⁶ *Galantine*, from French *galatine*, a special sauce for fish, has an added *n*, through association with *gallant*; but the added *n* is brought from French, which has the nasalized form alongside the unnasalized. Blending is probably responsible also for the *n*'s in the two words of doubtful etymology, *chump* and *jumper*, the garment. The former, *i. e.*, a man as unintelligent as a block or chump (*i. e.*, short thick lump) of wood is perhaps an amalgamation of *chop* and *lump*.⁷ A derivation from *chub* has also been suggested,⁸ in which case the term would still be a blend, gaining its *n* from *lump*, *bump*, etc. If *chump* is a by-form of *chunk*, the nasal is accounted for without the assumption of intrusion. Probably, however, none of these derivations is sufficient in itself, but the word is rather to be classed as an "echoic composite" or "indefinite blend."⁹ A plausible etymology for *jumper*, from the obsolete *jump*, blouse, short coat, connects it with the French *juppe*, associated with *jump*, the verb and substantive, *i. e.*, the garment is one which may be "jumped on" in a hurry.¹⁰ Compare a "slip." If this be the case, blending is again responsible for the added nasal.

⁴ *Records of the Governor and Company of Massachusetts Bay*, I, 37, 38. Cited in T. W. Higginson's *Life of Francis Higginson*, N. Y., 1891, p. 32.

⁵ From Young's *Chronicle of Massachusetts*, p. 316. Cited in T. W. Higginson's *Life*, p. 36.

⁶ *The Century Dictionary*.

⁷ *The New English Dictionary*.

⁸ *The Century Dictionary*.

⁹ See "Indefinite Composites and Word-Coinage," *The Modern Language Review*, July, 1913.

¹⁰ *The New English Dictionary*, also *The Century Dictionary*.

The etymology of most of the words cited in the last paragraph is too uncertain for much weight to be given to their testimony.

LOUISE POUND.

University of Nebraska.

RECENT WORKS ON THE THEORY OF THE NOVELLE

Die Rolle des Erzählers in der Epik, von Dr. KÄTE FRIEDEMANN. (Untersuchungen zur neueren Sprach- und Literaturgeschichte hrsg. von O. F. Walzel, 7. Heft.) Leipzig, 1910. 246 pp.

Die Entwicklung der novellistischen Kompositionstechnik Kleists bis zur Meisterschaft. (Der Findling, Die Verlobung in San Domingo, Das Erdbeben in Chili. Die Marquise von O. . . . Unter Ausschluss des Kohlhaas-Fragmentes), von KURT GÜNTHER. Leipzig Dissertation, 1911. 88 pp.

Die novellistische Kunst Heinrichs von Kleist, von HERMANN DAVIDTS. (Bonner Forschungen, Neue Folge V.) Berlin, 1913. 151 pp.

These three works, appearing within the last four years, represent a new departure in the critical study of narrative art in general and of the *Novellen* of Kleist in particular. They agree in marking a reaction from the Spielhagen definition of the *Novelle*. While Friedemann lays down the general laws underlying this departure, Günther and Davidts apply these laws to the investigation of Kleist's technique and throw new light upon his development as a writer of prose fiction. They upset some long-cherished theories concerning both the date of composition of some of the *Novellen* and their relative importance in the development of the artist Kleist.

Much has been written since the days of Spielhagen upon the points of resemblance be-